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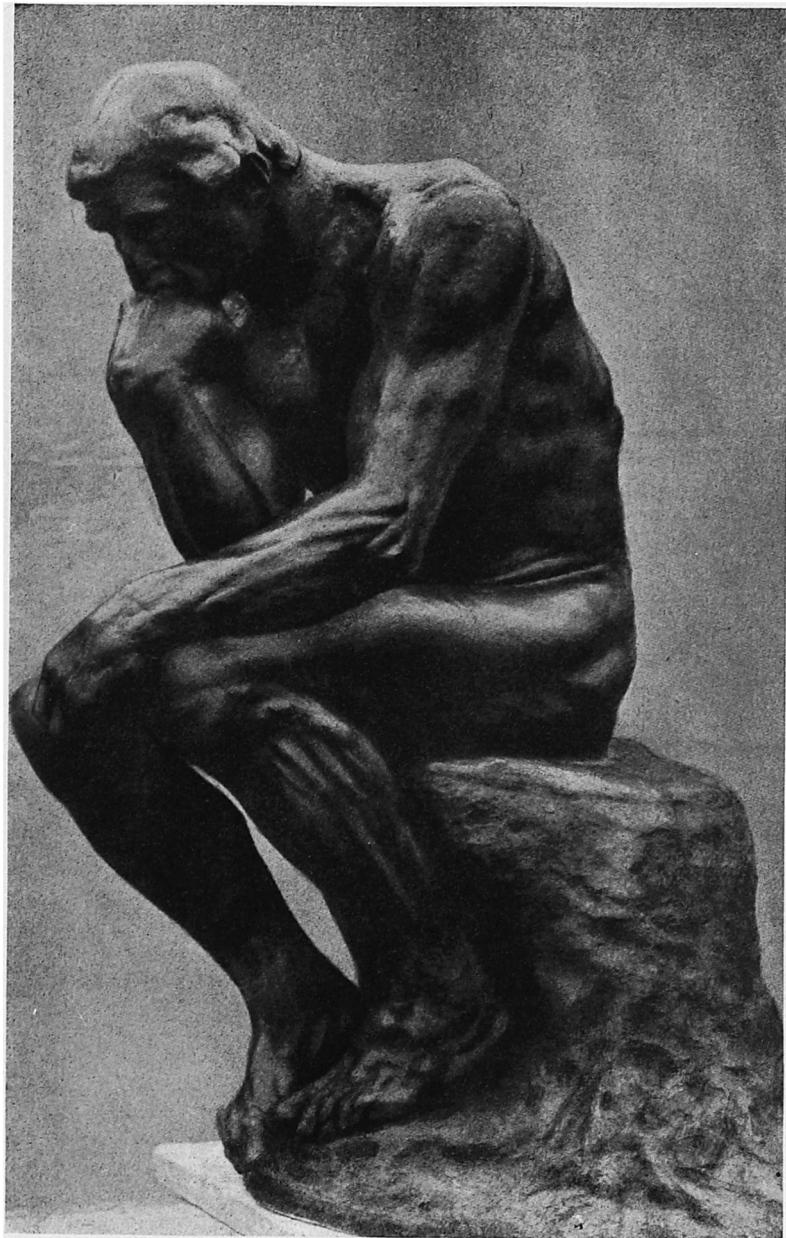
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LE PENSEUR
By Auguste Rodin
(See news item on opposite page)



BRUSH AND PENCIL

ILLUSTRATED ART NEWS SECTION

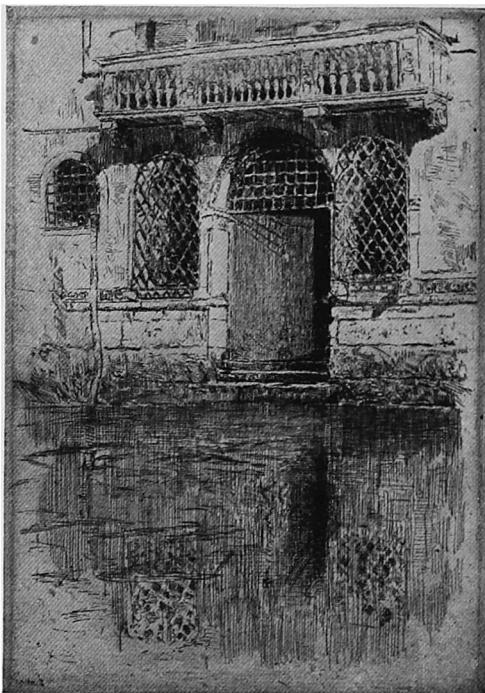
VOL. XVIII

JULY, 1906

No. 1

ART NEWS FROM THE OLD WORLD

At the recent inauguration of Rodin's "Le Penseur" in front of the Pantheon in Paris, Gabriel Mourey, in the name of the committee which offered the statue to the State, recalled how, thanks to generous subscribers, it came to be erected at the entrance of the temple devoted to the memory of great men. He said: "Rodin was right to let the 'Penseur' descend among us from the summit of the Porte de l'Enfer. This, as you see, is not the poet suspended above the gulfs of sin and expiation, overcome with pity and terror before the inflexibility of dogmas; nor is it the suffering pilgrim of the sorrowful city. No more is it the exceptional being, the hero, the superman, the predestined; it is simply a man, our brother in suffering, curiosity, reflection, and also in joy, the bitter and beautiful joy of searching and learning. From the meditation in which he is buried, he will never awaken to scorn life. It is the ascetics who have small feet and know not how to direct them along the human paths, and their hands are too feeble to grasp reality. But the 'Penseur,' imagine him as he rises and goes on his way. He knows the attitudes of intelligent toil, of useful energy, of conscious effort, of the creative will. He will know how to struggle for his rights of life and liberty, he will know how to die in de-



CASA CECCHINO—ETCHING
By Cadwallader Washburn

fense of his inheritance of thought, heroism, art, beauty, the civilization of his race." These are words worthy of the most careful consideration.

• The Royal Academy has used the income of the Chantrey bequest this

year to buy three paintings and a water color. "Birnam Wood," by David Farquharson, is a symmetrical landscape, showing considerable power and charm. "The Deserted Mill," by G. D. Leslie, is an Autumn landscape of a somewhat melancholy sort. "The Heretic," by Frank Craig, is a *genre* piece of a dramatic kind. The woman is robed in white; the other figures supply scarlets and less vivid hues; it is an illustration in colors without tonality. The water-color is by Anning Bell.

• We are so accustomed to the idea of France as an originator of new movements in

LA CARDEUSE—ETCHING

By J. F. Millet

the art world that lamentations over the conservatism of French art are peculiarly arresting. "The leaders of the French art policy," says The Continental Correspondence (Berlin), which is bitterly anti-French, "are very shy of anything new, a fact of which, in general, foreign countries are hardly aware." This is especially evident in the history of the impressionists in the Luxembourg Gallery, says the writer, who points out that even those who are not ardent admirers of this school must admit that as an historical phenomenon it deserves due representation in the



French museum. Nevertheless, he states: "The administrative authorities disputed for years ere they would consent to accept the present — mark the words: the present! — of Manet's 'Olympia,' and similarly they have only accepted part of the Caillebotte impressionist collection that was offered to them, and then only after long wrangling. Reference has often been made to the circumstance that works thus refused in the artists' own country are more likely to find a home in German collections at Berlin, Bremen, Hamburg, Dresden, and Hagen. The national solicitude for art in France, on account of lack of understanding and the compulsion exercised in political quarters, leaves much to be desired. The art policy pursued by the city of Paris is, on the other hand, much freer, fresher, and smarter, and its museum in the Petit Palais, on the Champs Elysées, has become in very few years an institute equal and even in many respects superior to the Luxembourg." Turning to the suggestion of a new building to house the Luxembourg collection, the writer asks: "Would its excessive mediocrity not have a more depressing effect in new rooms than it has already?" Each year, he says, the art purchases of the state — which expends a million francs annually for works of art — serve "very sensibly to lower" the artistic level of the Luxembourg collection.



THE FAGGOT GATHERER
By Louis Potter
(Courtesy of Gorham Manufacturing Company)

